

Florie Draper



THE DUBLIN GRAND OPERA SOCIETY . . .

FOUNDED ————— 1941

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J. Draper

Introduction . . .



*Prof. John F. Larchet,
Mus.D., F.R.I.A.M.*

AMONG all branches of great music, Opera makes the widest appeal. Practically every great city in Europe and America can boast of either regular or, at least, frequent performances of Grand Opera. In some countries, a National School of Opera has been achieved, that is, a style in music, plot, libretto, stage craft and performance which is, at once, characteristic of the people and history of these countries.

It is the aim of the Dublin Grand Opera Society firstly to provide the City of Dublin with performances of a high standard of excellence, and, secondly, to foster native talent and to lay the foundations of a National School of Opera, which shall be truly evocative of the Irish Spirit.

Our first efforts have been modest, as were those of the now recognised great European Schools of Opera during the formative years, but in course of time, with experience and encouragement—financial and otherwise—the D.G.O.S. hopes to achieve much.

LABOR OMNIA VINCIT

John F. Larchet.

President, Dublin Grand Opera Society

Sound Foundations:

OBJECTS OF THE DUBLIN GRAND OPERA SOCIETY

MEMBERSHIP

The Society consists of both :—

1. Patron Members in two classes :
 - (a) Life Patrons
 - (b) Annual Patrons
2. Performing Members

OBJECTS

- (a) To produce or assist in the production of Grand Opera, Choral Works and Ballet.
- (b) To bring together all those interested and to establish a better understanding and appreciation of Grand Opera.
- (c) To develop the scope of the Society's work and to promote its social and cultural influence in Ireland.
- (d) To establish and maintain training centres and classes, with facilities for lectures, in order to achieve the highest possible artistic standard.
- (e) To do all such other things as may be deemed necessary or conducive to the attainment of the foregoing objects or any of them.

SUBSCRIPTIONS

- (a) The subscription for Patron Members is :
Life Patrons Twenty-five Pounds
Annual Patrons Three Guineas
They are entitled to two Dress Circle seats on Patrons' Night at each Season, priority booking and all other amenities and facilities of the Society.
- (b) The subscription for Performing Members is :
One Guinea per Annum
payable half-yearly on or before the 1st March and 1st September. Each half-yearly subscription entitles the member to two Dress Circle seats (except on Patrons' Night, when they shall be allowed to book seats for any other part of the theatre) and priority booking over the general public for any other performances of the Season.

GENERAL COUNCIL

Under our re-drafted Constitution, a General Council is elected each year at the Annual General Meeting consisting of seven members, including the President, who shall act as Chairman, Musical Director, two Patron members, the Chairman and two other members of the

Management Committee. The function of the General Council shall be advisory, so as to co-ordinate the activities of the society. Any member expelled from the society by the Management Committee shall have the right of appeal to the General Council.

WORDS OF ENCOURAGEMENT FROM

IRELAND'S WORLD-FAMOUS PRIMA DONNA . . .

An outstanding event took place at the close of the Dublin Grand Opera Society's season at the Gaiety Theatre in April, 1944, when their work was praised in an impromptu speech from a box by the world-famous prima donna—Mayo-born Margaret Burke-Sheridan.

When the curtain fell on Gounod's *Faust*, Margaret Burke-Sheridan, who received a great ovation, said : " Ladies and Gentlemen : I am a little overwhelmed by being mentioned and so kindly called attention to here to-night, for, believe it or not, these are the very first words I have uttered *before a public for over ten years*. I am happy, however, that, faltering though they may be, they are in praise and appreciation of the achievements of my own fellow-countrymen and women. This society, thrown on their own resources, presented opera after opera in a manner which, believe me, compares favourably with any of the larger and richer companies in these Islands.

" It is not for me to single out any individual artiste for special praise, though indeed I should like to. One thing I can say, that the ensembles and the team-work were really remarkable. The chorus in Act II of *Madame Butterfly* for tone and intonation was as good as any I have heard or sung with even on the Continent of Europe where the resources and facilities are really unbelievable.

" *For all this surely the greatest credit must go to the conductors, Comdt. James Doyle and Mr. Charles Lynch.* Their orchestra, and that grand chorus—without them there could be no opera at all ! Philosophy of the obvious you will say, but for me it is thrilling, on returning to my own country, to find the flag of Grand Opera once so nobly raised by such great artistes as Mr. Joseph O'Mara, Mr. Charles Manners and his lovely wife, and yet another enterprising Irishman, Mr.



Margaret Burke-Sheridan

*From a painting by De Gennaro exhibited at
The Royal Hibernian Academy, 1942*

Thomas Quinlan—the flag is still bravely flying and held high by a society which is, in its every section, mark you, *all Irish !*

" This fact evidently gives you as much pleasure as it does me ; and, apropos of this happy fact, not even the Border seems to have interfered with your success for was not the North splendidly represented ?

" I could go on for ever with suggestions and praise and pleas for the young artistes to be given a chance to try their wings, and new parts, for the more experienced artistes to shine in, and so on and so on, but I will ask you to join with me in wishing long life and continued success to the Dublin Grand Opera Society."

Margaret Burke-Sheridan

WHAT WE HAVE ACHIEVED

OPERAS PRODUCED BY THE DUBLIN GRAND OPERA SOCIETY

GIACOMO PUCCINI (1858-1924).

La Bohème.—Words by Guiseppe Giacoso and Luigi Illica founded on Henri Murger's book, *La Vie de Bohème*. First produced, Teatro Reggio, Turin, February 1st, 1896.

Tosca.—Words by Giacoso and Illica, after the drama by Sardou. First produced, Constanzi Theatre, Rome, January 14th, 1900.

Madame Butterfly.—Words by Giacoso and Illica, after the story of John Luther Long and the drama of David Bellasco. First produced, La Scala, Milan, February 17th, 1904. Conductor, Campanini.

GUISEPPE VERDI (1813-1901).

La Traviata.—Words by Francesca Maria Piave, after the play *La Dame aux Camélias* by Alexandre Dumas, fils. First produced, Fenice Theatre, Venice, March 6th, 1853.

Il Trovatore.—Words by Salvatore Cammanaro, based on the Spanish drama *The Troubadour* by Antonio Garcia Gatteerez. First produced, Apollo Theatre, Rome, January 19th, 1853.

Rigoletto.—Words by Piave, founded on the play *Le Roi S'Amuse* by Victor Hugo. First produced, Fenice Theatre, Venice, March 11th, 1851.

Aida.—Words by Camille de Locle after a plot by Mariette Bey, the great French Egyptologist. First produced, Cairo, December 24th, 1871.

CHARLES GOUNOD (1818-1893).

Faust.—Words by Jules Barbier and Michel Carré after Goethe's *Faust*. First produced, Theatre Lyrique, Paris, March 19th, 1859.

GEORGES BIZET (1838-1875)

Carmen.—Words by Henri Meilhac and Ludovic Halévy, founded on Prosper Mérimée's novel. First produced, Opera Comique, Paris, March 3rd, 1875.

SAINT SAENS (1835-1921).

Samson and Delilah.—Words by Ferdinand Lemaire. First produced, Weimar, December 2nd, 1877.

WOLFGANG AMADEUS MOZART (1756-1791)

The Marriage of Figaro.—Words by Lorenzo da Ponte, after Beaumarchais. First produced, National Theatre, Vienna, May 1st, 1786, the composer conducting.

Don Giovanni.—Words by da Ponte. First produced, Prague, October 29th, 1787.

GIOACHINO ANTONI A ROSSINI (1792-1868).

The Barber of Seville.—Text by Cesare Sterbini, founded on Beaumarchais. First produced, Argentina Theatre, Rome, February 5th, 1816.

PIETRO MASCAGNI (BORN 1863).

Cavalleria Rusticana.—Words by Giovanni Targioni-Toggette and G. Menasci, founded on a story by Giovanni Verga. First produced, Constanzi Theatre, Rome, May 17th, 1890.

RUGGIERO LEONCAVALLO (1858-1919).

Pagliacci.—Words by the composer. First performance, Teatro del Verme, Milan, May 17th, 1892.

RICHARD WAGNER (1813-1883).

Tannhäuser.—Words by the composer. First produced, Royal Opera, Dresden, October 19th, 1845.

GAETANO DONIZETTI (1797-1848).

La Favorita.—Words by Alphonse Royer and Gustave Waez, adapted from the drama *Le Comte de Comminges* of Baculard-Darnaud. First produced, Grand Opera, Paris, December 2nd, 1840.

ENGELBERT HUMPERDINCK (1854-1921).

Hansel and Gretel.—Book by Adelheid Wette. First produced at Weimar, December 23rd, 1893.

MICHAEL WILLIAM BALFE (1808-1870).

The Bohemian Girl.—Libretto adapted by Alfred Bunn from a ballet *The Gipsy*, by Fanny Elssler. First produced, Drury Lane, London, November 27th, 1843. Balfé was born in Dublin and after a highly successful career throughout Europe, both as singer and composer, died on his estate in Hertfordshire.

ORATORIO PRODUCED :

GEORGE FREDERICK HANDEL (1685-1759).

The Messiah.—Composed in 1741 in three weeks. First performed, Fishamble Street, Dublin, April 13th, 1742.

How We Began :

THE STORY OF OUR SUCCESS

At a public meeting on the 20th February, 1941, in the Central Hotel, Exchequer Street, Dublin, held by those interested in furthering the welfare of Grand Opera in Ireland, the Dublin Grand Opera Society was founded. It speaks volumes for the courage of its founders that, while the greatest war history has known had already raged for nearly two years, the Society was launched without financial aid—save the personal guarantee of a small group of enthusiastic Opera lovers.

* * * * *

No effort was spared by the members to implement the policy of the Society in furthering the interests of Grand Opera in this country, and a determination to make its first production worthy of the fine musical tradition of the capital city was immediately apparent.

During the week commencing the 12th May, 1941, the Dublin Grand Opera Society presented its first Season of Opera at the Gaiety Theatre, Dublin, and the following Operas were performed: *La Traviata* (Verdi), *Faust* (Gounod), *Il Trovatore* (Verdi), *La Bohème* (Puccini). The season was an immediate and outstanding success, and its first result was an invitation by Limerick City to produce a Season of Opera there. This was accepted, and, shortly afterwards, the then new Society—happy with triumph—left for the South to carry the flag of Grand Opera to the Provinces. Here again, the season was very successful, and both the musical critics and the discerning public acclaimed the Society's efforts.

From this beginning, the Society has to-day presented seven Seasons of Grand Opera at the Gaiety Theatre, Dublin—all of two weeks' duration, with the exception of the first in May, 1941, and two seasons each in both Limerick and Cork. It has produced no less than twenty different works—it has sponsored Dublin's magnificent tribute to the composer, Handel, in the Bi-centenary Performance of his great Work, *The Messiah*. In 1943, the Society paid tribute to our own Irish composer, Michael William Balfe, in a gala performance of his famous opera, *The Bohemian Girl*. This performance was commemorated by the management of the Gaiety Theatre, Dublin, in the unveiling of a marble plaque in the Green Room of the Theatre by the Lord Mayor of Dublin.

The Operas produced by the Society are shown on page 4 under the title "What we have achieved." This repertoire



Comdt. W. O'Kelly,
Chairman, Management Committee,
Dublin Grand Opera Society

covers a very wide field, and it should be remembered that it was acquired in a period of little more than three years.

With a company of about a hundred people, performing six different Operas each season, it will be realised that the wardrobe presented what appeared to be an insurmountable problem, in view of the emergency conditions which prevailed, but with the co-operative spirit which exists in the Society this problem was tackled whole-heartedly and it resulted in the Society building up its own extensive wardrobe, worth close on £2,000, from which a very large number of the Operas can be dressed.

* * * * *

It is the ambition of the Society to present to the music-loving public the more ambitious, but lesser known, great Works; experience has shown that the more popular and better-known operas are safer to produce from the box-office aspect, while involving the Society in less financial outlay—in other words, financial security is the predominating factor, but such a position does not make for progress on the artistic side.

Therefore, it is felt that the time has now come when those interested in Grand Opera should come together to develop the scope of the Society's work and to promote its social and cultural influence in Ireland, and thus make it possible for the Society to produce without fear of undue loss some of the Great Operas.

Opera at Home:

The following Operas which have been produced by the Dublin Grand Opera Society are all available in complete form on "His Master's Voice" Records:—

GIACOMO PUCCINI (1858-1924).

La Bohème.—Words by Guiseppe Giacoso and Luigi Illica founded on Henri Murger's book, *La Vie de Bohème*. First produced, Teatro Reggio, Turin, February 1st, 1896.

Tosca.—Words by Giacoso and Illica, after the drama by Sardou. First produced, Constanzi Theatre, Rome, January 14th, 1900.

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GEORGES BIZET (1838-1875).

Carmen.—Words by Henri Meilhac and Ludovic Halevy, founded on Prosper Merimée's novel. First produced, Opera Comique, Paris, March 3rd, 1875.

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Cavalleria Rusticana.—Words by Giovanni Targioni-Toggette and G. Menasci, founded on a story by Giovanni Verga. First produced, Constanzi Theatre, Rome, May 17th, 1890.

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Il Trovatore.—Words by Salvatore Cammanaro, based on the Spanish drama *The Troubadour*, by Antonio Garcia Gatteerez. First produced, Apollo Theatre, Rome, January 19th, 1853.

Rigoletto.—Words by Piave, founded on the play *Le Roi S'Amuse*, by Victor Hugo. First produced, Fenice Theatre, Venice, March 11th, 1851.

OTHER COMPLETE OPERAS RECORDED BY "HIS MASTER'S VOICE" ARE:

Beggar's Opera
Gondoliers
H.M.S. Pinafore
Iolanthe
Lilac Time

Merrie England
Mikado
Patience
Pirates of Penzance
Princess Ida

Ruddigore
Trial by Jury
Yeoman of the Guard
Don Pasquale
Otello

If it is not desired to purchase the Opera complete, the better known arias and melodies are also available as under:—

Acis and Galatea —
I RAGE, I MELT
LOVE IN HER EYES
LOVE SOUNDS THE ALARM
O RUDDIER THAN THE CHERRY
Barbiere di Siviglia—
ROOM FOR THE FACTOTUM
THERE'S A VOICE WITHIN MY HEART
Bohème, La—
LOVELY MAID
THEY CALL ME MIMI
YOUR TINY HAND
MIMI'S FAREWELL
Carmen—TOREADOR'S SONG
Carmen—FLOWER SONG
Cavalleria Rusticana—EASTER HYMN
Don Giovanni—GIVE ME THY HAND
Faust—
EVEN BRAVEST HEART
ALL HAIL THOU DWELLING
THEN LEAVE HER
Fliegender Holländer—SENTA'S BALLAD
Jocelyn—ANGELS GUARD THEE
Lily of Killarney—

THE MOON HATH RAISED
Lohengrin—NARRATION
Madame Butterfly—
ONE FINE DAY
Magic Flute—SEE ZAUBERFLOTE
Maritana—THERE IS A FLOWER
Marriage of Figaro—
SEE NOZZE DI FIGARO
Meistersinger—PRIZE SONG
Nozze di Figaro—
NOW YOUR DAYS
IF YOU ARE AFTER A LITTLE AMUSEMENT
I REMEMBER
SAY GOOD-BYE NOW
Otello—
CRUEL IS HE
AVE MARIA
WILLOW SONG
Pagliacci—ON WITH THE MOTLEY
Pagliacci—PROLOGUE
Prince Igor—DAYLIGHT IS FADING
Reine de Saba—LEND ME YOUR AID
Rigoletto—
FAIREST DAUGHTER OF

THIS ONE OR THAT ONE
WOMAN IS FICKLE
Sadko—HINDU SONG
Samson and Delilah—
LOVE, COME TO MY AID
SOFTLY AWAKES
Tales of Hoffman—
DOLL'S SONG
LEGEND OF KLEINSACK
O NIGHT OF LOVE
Tannhauser—
O STAR OF EVE
PILGRIMS' CHORUS
Tosca—
LOVE AND MUSIC
STRANGE HARMONY
WHEN THE STARS
Traviata—FROM FAIR PROVENCE
Il Trovatore—
ANVIL CHORUS
MISERERE
Zauberflöte—
AH, 'TIS GONE
A FOWLER BOLD

"HIS MASTER'S VOICE"

THE GRAMOPHONE COMPANY, 62 NORTH WALL, DUBLIN



*Comdt. J. M. Doyle, Mus.B.,
Musical Director, D.G.O.S.*

THE MUSICAL DIRECTOR SPEAKS . . .

It is no mean achievement to perform nineteen different operas and an important oratorio in what amounts to a total run of only thirteen weeks at the Gaiety Theatre, Dublin. That this feat has been successfully accomplished is due primarily to the loyalty, support and hard work of

the members of the chorus. I wish to express my thanks to them and my appreciation, in this connection, of the invaluable services rendered by Miss Julia Gray, our indefatigable chorus-mistress, in preparing so many different works in so short a space of time.

I wish also to place on record our indebtedness to Mr. Charles Lynch, who has been associated with me as Guest Conductor since 1941, and has given us all the benefit of his musicianship and artistic experience.

One of the problems which confront a Society such as ours is the provision of orchestral material. It is our ambition that some day we may possess our own complete set of orchestral parts of all the popular operas. At present all parts are hired and returned to England at the end of each season after much labour and time have been devoted to marking them here.

To have, in addition to a library, our own orchestra with full facilities for an adequate number of combined rehearsals—principals, chorus and orchestra—under conditions similar to those obtaining in the actual performance is the ideal towards which we should strive. Also, I would like to see established in the near future our own Corps de Ballet as an integral part of the Society. However, Rome was not built

in a day, the D.G.O.S. is very young, a mere infant in fact, but it is a lusty and thriving infant whose growing pains and attendant squalls have been watched with fatherly interest by Dr. Larchet since birth. To him, our first President, we owe a deep debt of gratitude for his unfailing help and encouragement at all times. And now as we approach with confidence our fourth birthday, I wish to pay tribute to the hardworking and seldom thanked Honorary Officers of the Society, in particular Comdt. W. O'Kelly, who, as Chairman, has guided the youthful steps to the position the Dublin Grand Opera Society now commands in the hearts of the Dublin public.

*Mr.
Charles
Lynch*

*Guest
Conductor,
D.G.O.S.*





JACOB'S

Patricia

CHOCOLATES



ALWAYS IN HARMONY



CO-OPERATION . . .

An interesting picture taken on the occasion of the Bi-centenary Performance of Handel's *Messiah* at the Gaiety Theatre, South King Street, Dublin, on the 13th April, 1942, under the direction of the Musical Director of the Dublin Grand Opera Society, Comdt. James M. Doyle, Mus.B. George Frederick Handel's *Messiah* was first presented at the "New Musick Hall," Fishamble Street, Dublin, on the 13th April, 1742.

The combined choirs of the Dublin Grand Opera Society, the Culwick Choral Society, the Dublin Oratorio Society, the University of Dublin Choral Society, and the University College, Dublin, Musical Society co-operated to assist in the production of the Bi-centenary Performance.

Patricia

Sam Horney



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OUR FIRST SEASON

The Full Company of the Dublin Grand Opera Society on the stage of the Gaiety Theatre, Dublin, on the final night of the First Season, May, 1941

THE PERSONNEL of the Dublin Grand Opera Society . . .

President : PROFESSOR JOHN F. LARCHET, MUS.D., F.R.I.A.M.

Vice-Presidents :

RT. HON. JUSTICE KEVIN O. H. HAUGH.

JUDGE CAHIR DAVITT.

MR. JOSEPH BRENNAN.

PROF. ERWIN SHROEDINGER, M.A., PH.D., D.SC.

VINCENT O'BRIEN, MUS.D., F.R.I.A.M.

MAESTRO CAV. VIANI, F.R.I.A.M.

MISS JEAN NOLAN.

MRS. M. KINNEEN.

MR. J. J. O'LEARY.

MR. A. P. REYNOLDS.

MRS. J. M. DOYLE.

DR. R. B. SHAW.

MR. C. E. MCCONNELL, F.I.P.A.

MR. E. A. MCGUIRE.

MRS. M. TYRRELL.

MR. JOSEPH O'REILLY.

MR. W. P. RYAN.

Management Committee :

Chairman : COMDT. W. O'KELLY.

Hon. Secretary : A. E. TIMLIN.

R. S. PELESSIER.

MISS EDITH NEWMAN.

Vice-Chairman : MICHAEL DINNIGAN.

Hon. Treasurer : R. J. CAREY.

LUKE W. KENNEDY.

GYL. JONES.

Musical Director :

COMDT. JAMES M. DOYLE, MUS.B.

Chairman of the Patrons' Committee :

MR. CHARLES E. MCCONNELL F.I.P.A.

Stage Directors : SYDNEY RUSSELL, MISS EILY MURNAGHAN, JOHN LYNKEY. *Chorus Mistress :* MISS JULIA GRAY

Wardrobe Department : R. S. PELESSIER, MISS G. EUSTACE, MISS P. BLACK, MRS. G. JONES, MISS N. CURTIN

Wigs by : MADAME DRAGO

Costumes : MRS. CAFFEY

London Philharmonic

*Sallyleen
O'Dwyer
Madgalena*

James Johnston



Joan Hammond



James Johnston

OUR ARTISTS

SOPRANOS

MISS MAY DEVITT
MISS JOAN HAMMOND
MISS JOSEPHINE O'HAGAN

MISS RE...
MISS RI...
MISS H...
MISS M...

CONTR

MISS PATRICIA BLACK

TEN

MR. JOSEPH FLOOD
MR. JOSEPH MCLAUGHLIN
MR. FRANK WALSH

MR. HE...

BARITONES

MR. T. E. ATTWOOLL
MR. JOHN LYNKEY
MR. HOOTON MITCHELL
MR. SEAN MOONEY

MR. RO...
MR. P...
MR. JO...

LEADERS OF

MISS TERRY O'CONNOR
MR. JACK CHEATAL



Patricia Black



John Lynskey



Joseph McLaughlin



Rita Lynch

Patricia Black

Patricia Black

Lynskey

Joseph McLaughlin
ENZO

Nora Lynn
(La Bella)

GUEST LISTES

AND MEZZOS

REE FLYNN
ITA LYNCH
ILEN PAXTON
MURDON DAVIES

MISS MOIRA GRIFFITH
MISS EILY MURNAGHAN
MISS MARIE SLOWEY



John Torney



May Devitt

ALTO

MISS NOEL FINN

NORS

HELMANN SIMBERG

MR. JAMES JOHNSTON
MR. JOHN TORNEY
MR. WALTER WIDDOP



Michael O'Higgins



Renee Flynn

S AND BASSES

ROBERT IRWIN
J. BROWNER
JOHN NOLAN

MR. NICHOLAS LEWIS
MR. RICHARD MASON
MR. SAM. MOONEY
MR. MICHAEL O'HIGGINS

DE ORCHESTRA

MISS NANCY LORD
MR. ISIDORE SHLAEN



Julia Gray



Moira Griffith

May Devitt

Miss Wither
Michael O'Higgins

John Lawrence

Julia

W. H. Shaw
Patricia Black

Dressing

THE GREAT WORK OF



Miss Gertie Eustace and Mrs. Caffrey inspecting costumes for the Society's production of "Carmen" in the Wardrobe Department

Own Wardrobe Dept.

The only means available was to start its own wardrobe department and although the difficulties of such a huge task and the problems that would arise were completely unknown, a beginning was made; the only immediate asset being the enthusiasm which has always been such a dominant keynote in all the Society's successful efforts to date.

Original Workers

The Society has to-day a wardrobe from which all the Operas already performed can be dressed wholly or for the greater part. This magnificent position is due solely to the tremendous spade work of the original workers in this department.

Mention must be made of the efforts of Miss Patricia Black who, in the early days, was almost solely responsible for what was done.

Hired All Costumes

IN the early days of its existence the Dublin Grand Opera Society hired all the costumes for its productions and, as the greater part of these had to be got from London, this item figured with undue prominence in the cost of each season.

Unproductive Outlay

It was early realised that this was an entirely unproductive outlay, which would recur each time the Society went before the public, and that it was essential that the Society should take any possible steps to overcome this financial burden.

Hardest Task

She bought materials, designed costumes, instructed dressmakers and, hardest task

The Operas :

THE WARDROBE DEPARTMENT



of all, saw that each individual in the large casts had the right costume, worn the right way, and was supplied with all the right accoutrements. This in addition to singing leading rôles in the Society's productions.

A Small Committee

The development of this particular work became too much for any one person, no matter how willing, and at present the activities are in the hands of a small Committee headed by a representative of the Management Committee. Miss Black is still a member, giving fully of her help and experience in all matters.

1,300 Articles

The magnitude of the task can be judged from the fact that a recent inventory revealed that the wardrobe contains over 1,300 articles for the dressing of Principals and a chorus of eighty of both sexes. This valuable asset has been created in the Emergency period when materials have been almost unobtainable and prices at their highest, and is a concrete tribute to the efforts

of the Society to allow nothing to deter its will to progress in the improvement of its public performances.

Research Work Necessary

The Society has been particularly fortunate in having in its ranks a capable designer in the person of Miss G. Eustace. She is responsible for the research work necessary to ensure the historical accuracy of the costumes which she has designed from the results of her delving into the records of earlier English and Continental periods. Fortunate also has been opportunity which has given the Society the services of Mrs. Caffrey of the Gaiety Theatre staff whose skilled hands have so beautifully reproduced the sketches of the designer.



Miss Gertie Eustace, Mr. R. S. Pelessier, Mrs. G. Jones, Miss N. Curtin, and Mrs. Twitchem in conference in the D.G.O.S. Wardrobe Department

*a very
help*



A view of the top table at the First Patrons' Dinner in the Metropole Ballroom, Dublin, showing Ald. Alfred Byrne, T.D.; Mr. Hubert Briscoe; M. W. Th. Dobrzynski; Mr. Louis Elliman; Mr. Joseph Brennan; Mr. Eamonn O'Neill

Our First Dinner At

Organised by a special Committee of Patrons, this Dinner was held with the object of bringing together all those interested in

ON Thursday, the 26th October, 1944, almost two hundred and fifty lovers of Grand Opera gathered together at the First Patrons' Dinner in the Metropole Ballroom, Dublin, to pay a well-earned tribute to the Dublin Grand Opera Society—its officers, officials and guest artistes.

Undoubtedly one of the social events of the year, the organisation of this magnificent function left little to be desired, and all present spent a most enjoyable evening. In the Chair was MR. C. E. MCCONNELL, F.I.P.A., a Vice-President and Patron of the Society. Amongst the guests were many interesting personalities, including the Rt. Hon. The Lord Mayor of Dublin, Mr. Martin O'Sullivan, T.D.; John Count McCormack and the Countess McCormack; Sir Charles and Lady Grattan Bellew; M. W. Th. Dobrzynski, Consul General for Poland; Mr. Eamonn O'Neill, Leas-Cheann Comhairle, Dáil Eireann, and President of the Cork Operatic Society; Ald. Alfred Byrne, T.D.; Prof. Leonard Abrahamson; Mr. Joseph Brennan; Mr. Christopher Lynch; Mr. Peter McCarthy; Mr. Hubert Briscoe, Past President of the Dublin Stock Exchange; Mrs. Tyrrell; and Mr. Gordon Sutton Kelly, Hon. Secretary of the Publicity Club of Ireland.

A musical programme was specially arranged

by COMDT. JAMES M. DOYLE, Mus.B., *Musical Director of the D.G.O.S.*, to which the following guest artistes of the Society contributed: Michael O'Higgins, Patricia Black, Carmel Lang, Moira Griffith, Rita Lynch, Sighle Larchet, John Lynskey and Renee Flynn; the chorus-mistress of the Society, Miss Julia Gray, acted as accompanist. In proposing the Toast of the "Dublin Grand Opera Society," the Rt. Hon. The Lord Mayor of Dublin, MR. MARTIN O'SULLIVAN, T.D., said that the love of Grand Opera had been always a characteristic of the citizens of Dublin. He went on to pay tribute to John Count McCormack, who he said had shed lustre and fame on this country in every land he visited. Concluding his remarks he commented favourably on the Souvenir Album, a complimentary copy of which was presented to all those present, stating that it gave him a comprehensive survey of the Society's achievements in the past and their plans for the future. He wished the Society every success. DR. JOHN F. LARCHET, F.R.I.A.M., *President of the Society*, responding to the Toast, said that, although the Society was less than four years established, it had already presented nineteen operas, and, in addition, had sponsored a historic Oratorio Performance on the Bi-Centenary of Handel's

Patrons' Metropole

Grand Opera and to develop the scope of the Society's work, as well as to promote its social and cultural influence in Ireland



Dr. John F. Larchet, President of the D.G.O.S.; Mr. Charles E. McConnell, who was in the Chair; The Rt. Hon. The Lord Mayor of Dublin, Mr. Martin O'Sullivan, T.D.; Mrs. John F. Larchet

"*Messiah.*" Continuing, he said that it is the aim and ambition of the Society to try to recapture that great sense of discernment and critical faculty of Grand Opera which was a feature of Dublin's past history. In the Gaiety Theatre, Dublin, where, he said, they presented two Seasons of Opera each year, they had a Theatre which was steeped in the tradition of Grand Opera. Dr. Larchet paid tribute to Mr. Louis Elliman and the other Directors of the Theatre, who had treated them so generously from a business point of view. "We must now go ahead," he concluded, "to encourage Irish singers, dancers, instrumentalists, scenic artists, poets and librettists and, above all, our own native composers in order that our productions may be acceptable, not only to ourselves, but to the musical world as racially distinctive and at the same time good Opera." COMDT. W. O'KELLY, *Chairman of the Management Committee of the Society*, proposing the "Toast of the Patrons," said that the re-drafting of their Constitution made it possible for all those interested in the promotion of Grand Opera to take their place in the Society. The present position was satisfactory, but the object of the Society was artistic perfection and, with the fullest co-operation of all members, they could not fail to reach that standard.

MR. CHARLES E. MCCONNELL, F.I.P.A., responding, said that without Patrons they could have no Opera. He was glad to say up-to-date they had received from Patrons a sum of over £500—that sum would assist the Society in producing Operas that are not purely "Box Office" attraction. He referred to the introduction in the Souvenir Album by the President of the Society, in which Dr. Larchet said that one of the principal aims of the Dublin Grand Opera Society was to foster native talent and to lay the foundations of a National School of Opera which shall be truly evocative of the Irish spirit.

MR. VICTOR WADDINGTON, *a Life Patron of the Society*, proposing the "Toast of the Guest Artistes," said that after soldiers and politicians had passed away, a country was remembered by its Arts. MR. MICHAEL O'HIGGINS, responding, said that musicians in this country needed patronage.

The Toast of "The Visitors" was proposed by MR. A. E. TIMLIN, *Hon. Secretary of the Society*, who compared the assembly to a cross-section of distinguished people representative of every sphere. He likened the Society to an infant, which had now grown up and when its future had to be sponsored by patrons; these were now the assembly in front of them.

Kathleen Murphy

Margaret Cullen

Count McCormack said we should get the best possible talent available, and bring it to this country, as an encouragement and as an example. "Let them show what they have to give Grand Opera and let them see what we have to give, and no doubt in this way we would learn a lot and they likewise, but in the end Grand Opera would certainly benefit."



John Count McCormack, Mrs. M. Tyrrell and the Countess McCormack photographed at the reception prior to the First Patrons' Dinner at the Metropole Ballroom, Dublin

Mr. M. W. O'REILLY, responding, stated that he was only too happy to co-operate with any body that had for its objects the development of Grand Opera. He spoke at length on the encouragement of native talent and the creation of a Gaelic tradition in Opera.

M. W. TH. DOBRZYNSKI, *Polish Consul-General*, supporting, said that the Irish were known throughout the world as a very musical race, and spoke about Grand Opera in many countries in Europe.

The "high-light" of the evening came when the Chairman requested John Count McCormack to say a few words of encouragement to the Dublin Grand Opera Society. The Count, speaking with great emotion, referred to the absence

through illness of his great friend, a Vice-President of the Society, Dr. Vincent O'Brien, to whom he owed all. "I am speaking to-night as a Free Man, as I am celebrating my Twenty-first Birthday as a Freeman of the City of Dublin. When a musician is called upon to make an impromptu speech in Dublin, he usually falls back upon the plea for a concert hall—I propose to do likewise to-night. When I was in Scotland, I sang in a wonderful concert hall built by a marmalade manufacturer; in another part of Great Britain I sang in a concert hall built by the director of a distillery. Our slogan should be 'Dublin wants a Concert Hall,' and the newspapers should be encouraged to assist in the demand."



Mr. C. E. McConnell, Miss Kitty O'Callaghan, Comdt. J. M. Doyle, Miss Terry O'Connor, Dr. and Mrs. John F. Larchet at the reception prior to the First Patrons' Dinner at the Metropole Ballroom, Dublin

Count McCormack wished the Dublin Grand Opera Society every success, and concluded with the remark: "If I can be of any help to the Dublin Grand Opera Society—command me!"

OUR PERFORMING MEMBERS

ARRANGED IN ALPHABETICAL ORDER

* * LADIES * *

MISS RITA ABELL
 " MARJORIE BARRY
 " MARJORIE BASSETT
 " UNA BODIE
 " NANCY BUCKLEY
 " JOAN BYROM
 " LOUIE CAMERON
 " MAY CAMPBELL
 " KATHLEEN CONDRON
 " RITA CULLEN
 " N. CURTIN
 " BARRY DANIELS
 " KATHLEEN DOYLE
 " LIL DOYLE
 " MAIRE DOYLE
 " FLORENCE DRAPER
 " GERTIE EUSTACE
 " AUREEN FAGAN
 " EILEEN FENNING
 " KAY FITZGERALD
 " MARGARET FOLAN
 " HILDA FOSTER

MISS ANNE FRAYNE
 " CARMEL HAMILL
 " EVELYN J. HEFFERNAN
 " RUBY DE VERE HUNT
 " EVA JENNINGS
 " MARGARET M. KEOGH
 " EILIS KIELY
 MRS. JAMES LARKIN
 MISS BONNIE LEDWIDGE
 " EILEEN MANNING
 " CARMEL McAHEY
 " MAGDA MCCOURT
 " KAY McDONALD
 " MINNIE McDONALD
 MRS. MAY MACKAY
 " MURID MASON
 MISS VERA MARTIN
 " ALICE MOFFATT
 " MOLLY MURPHY
 " ROMA MURPHY
 " MAUREEN MURRAY

MISS EDITH NEWMAN
 " PAULINE NOLAN
 " KATHLEEN O'BRIEN
 " KATHLEEN O'BYRNE
 " AIDEEN ELY-O'CARROLL
 " TRIONA ELY-O'CARROLL
 " PATRICIA O'HARA
 " MOLLY O'MALLEY
 " CAIT PLEIMANN
 " JOSEPHINE POWER
 MRS. CHARLOTTE M. POWELL
 MISS MAURA REID
 " VERA ROCK
 " MARIE SLOWEY
 " MAURA SMITH
 " EILEEN SOFFE
 " JEAN TONGE
 " KATHLEEN VAUGHAN
 " EILEEN WALDRON
 " AILEEN WALSH
 " PATRICIA YOUNG

* * GENTLEMEN * *

MR. FRANK ARMSTRONG
 " JOSEPH H. BISHOP
 " JOSEPH G. BLACK
 " STEPHEN BLACK
 " WILLIAM BRENNAN
 " HARRY BRITTAIN
 " JAMES BRITTAIN
 " CHRIS. J. BYROM
 " ROBT. J. CAREY
 " JACK CARROLL
 " JACK CASEY
 " JAMES G. CUTHBERT
 " JOHN W. DAVIDSON
 " ALEC DIGNAM
 " MICHAEL DINNIGAN
 " CONAN DOYLE
 " PETER DUNN
 " BEN ENNIS
 " SEAMUS FITZPATRICK
 " MARTIN GAFFNEY
 " A. J. HACKETT

MR. EDW. J. HARTNEY
 " WILLIAM C. HOGARTY
 " PATRICK HOGAN
 " WALTER HUTCHINS
 " RICHARD J. JACKSON
 " GERRARD JONES
 " GWILYM JONES
 " LUKE W. KENNEDY
 " THOMAS A. KENNA
 " BRENDAN KAVANAGH
 " JAMES LARKIN
 " CHARLES MACDONALD
 " PETER McMANUS
 " PATRICK MARTIN
 " SEAN MCGUINNESS
 " JOHN MCKEOWN
 " WILLIAM MAGUIRE
 " GEORGE MILLAR
 " WILLIAM MILLAR
 " GERARD V. MOONEY

MR. CHRIS. MORAN
 " WILLIAM MORAN
 " PETER MORGAN
 " JACK MURRAY
 " MICHAEL NAGLE
 " LIAM O'CONNOR
 " SEAN O'KELLY
 " WILLIAM O'KELLY
 " ROBERT W. PELESSIER
 " IGNATIUS W. PORTER
 " BRENDAN ROBERTS
 " HARRY SHERIDAN
 " PEARSE SHERIDAN
 " THOMAS STEWART
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SO CHOCOLAT-Y THE MILK
IN AERO

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A Producer Speaks . . .

For the last ten years it has been my privilege and pleasure to stage direct Grand Opera Seasons at the Gaiety Theatre, Dublin, the last seven such seasons having been given by the Dublin Grand Opera Society. To give performances that are in any way adequate to maintain the high standard naturally expected from the first Theatre of Dublin calls for a great deal of hard work and concentration from all concerned. But even with that labour, so willingly given by all concerned from the Commandant Musical Director down, certain circumstances militate against the finish for which I could wish.

Before I can meet the chorus for "floor-work" the musical preparation (with which I am not concerned) must be complete. This entails months of continuous work, in their spare time, by the members of the chorus, under the direction of their devoted Chorus Mistress and Conductor. During this time neither I nor the Wardrobe Department is idle. Conferences are necessary with the expert and ever-helpful Stage Staff of the Theatre to arrange scenery, lighting and all the stage "props." In the case of new works (to us) such as "La Gioconda,"



Miss Eily
Murnaghan

Producer,
D.G.O.S.



Mr. Sydney Russell,
Producer, D.G.O.S.

this requires a certain amount of research and study, particularly for the Wardrobe Department.

About three weeks before the Opening Night the chorus are ready to go on the "Floor." The members work well and cheerfully, but as they have already done a hard day's work at desk, counter or bench they are often tired before they commence rehearsing. Nevertheless, no Stage Director could wish for a more willing and hard-working chorus. Many a time I have called attention to the clock when the transport restrictions were at their worst, only to be told "Never mind that, Mr. Russell, we can walk home all right."

The lack of enough of time for the Dress Rehearsals is a very serious drawback and I would give a great deal for a week with three Sundays at least, so that we might be able to give the time necessary to do justice to the great masterpieces that we put before the public of this Capital City; how far we succeed or not is not for me to say. At any rate it is not for lack of trying. So far I have said nothing of the department that is always in the public eye and is generally their main interest—the *Principals*. Without them there would be no season and it must be a matter of satisfaction to all Irish people to realise that there are to be found in this country enough artistes of the necessary calibre for the very arduous rôles that they are called on to render.

Judging from their work it would appear that when (as in the fullness of time I hope it may) a real National Opera House is founded and endowed by the State, no more promising field could be found for its nucleus than the Dublin Grand Opera Society.

SYDNEY RUSSELL.

*Best wishes
Eily Murnaghan*

OUR PATRON MEMBERS

HONORARY PATRONS

John Count McCormack

Margaret Burke-Sheridan

LIFE PATRON MEMBERS

DR. LEONARD ABRAHAMSON
MR. JOSEPH BRENNAN
MR. LOUIS ELLIMAN
DR. JOHN F. LARCHET
MR. SIDNEY MATTHEWS
MRS. WINIFRED MENARY
MR. MONTFORD BAKER
MR. GERALD McCABE

MR. PETER MCCARTHY
MR. C. E. McCONNELL
COUNTESS MCCORMACK
MR. WALTER McNALLY
MR. J. J. O'LEARY
DR. LORCAN SHERLOCK
MRS. M. TYRRELL
MR. VICTOR WADDINGTON

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LIEUT. COL. H. BARRON
MR. HUBERT BRISCOE
MR. H. F. BRENNAN
MR. W. J. BURNS
MR. J. E. DOYLE
MR. P. J. EGAN
MR. C. ELLIOTT
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MR. F. R. WATERSTONE

We offer our apologies to all those who became Patrons subsequent to the printing of above List, but additional printed lists of all Patron Members will be published from season to season.

11th November, 1944

A PATRON SPEAKS

When I was asked by the Dublin Grand Opera Society to contribute a message as a patron to this Souvenir Album, my mind went back almost forty years ago when, night after night, I stood in a queue for several hours to get into the gallery of the Gaiety Theatre and hear such wonderful artistes as Madame Fanny Moody and her husband, Charles Manners ; William Dever, the splendid Dublin baritone ; Joseph O'Mara, who thrilled the Dublin audiences with his performance of *Tannhauser*, and many others too numerous to mention. Some years later, I joined the Dublin Amateur Operatic Society, which, as many people are aware, was eventually succeeded by the Corinthian Operatic Society, and I had the pleasure of taking a small part in *Lurline* and the *Siege of Rochelle*.

* * * * *

In those days it came quite natural to me to be an enthusiastic patron of Grand Opera although not in the financial sense, and it is with thoughts of those old days in mind that I now write this message to lovers of Grand Opera for their support—financially and otherwise.

* * * * *

For generations past Grand Opera was supported by royalty in most countries in Europe, and in our own time Opera received State aid by subsidies and otherwise. Why in this country the powers that be do not realise the social and cultural influence of Opera is very strange to me. I know, of course, that we have no Minister for Fine Arts at present (we had one in the first Dáil), and perhaps this is the reason why Grand Opera does not receive similar support as Drama. Those who claim to be sincere patrons of Grand Opera should support in every way the splendid efforts now being made by the Dublin Grand Opera Society, either by attending their performances regularly or by joining the Society as Patron or Performing Members.



C. E. McConnell, F.I.P.A.,
Chairman of the Patrons' Dinner and Vice-
President of D.G.O.S.

C. E. McConnell

The Constitution of the Society, I understand, gives equal representation to both classifications and offers many facilities for training and other amenities for the pursuit of social and cultural activities and the study of matters of musical interest.

* * * * *

The Dublin Grand Opera Society, from the President downwards, has a most enterprising and energetic personnel, and, since its foundation in 1941, has many worthy achievements to its credit. Its officers admit quite frankly that they have much to learn and much to do until it reaches the high standard at which they aim, and I am looking forward to *Patrons' Night* when we all are gathered together in the Dress Circle of the Gaiety Theatre, Dublin, to enjoy the performance and meet old musical friends.

* * * * *

May I conclude by appealing for co-operation and support for the Dublin Grand Opera Society on the following three points :—
(1) Its past record is good. (2) Its present position is sound. (3) Its future prospects are excellent.

Appreciation . . .

The Dublin Grand Opera Society desires to pay tribute to the following:

THE PRESS: The Press have been at all times most helpful in their constructive criticism and helpful advice. The activities of the Society invariably found a prominent place in the various publications, and this in spite of the heavy demands on the limited space. We desire to thank our friends **THE PRESS** and ask for their continued support.

Mr. CHARLES E. McCONNELL, Managing Director, McConnell's Advertising Service, Ltd., Dublin and London, who re-drafted the Constitution and Bye-Laws of the Dublin Grand Opera Society, and organised the Patrons' Dinner at the Metropole Ballroom, Dublin.

Mr. GORDON SUTTON KELLY, of McConnell's Advertising Service, Ltd., Dublin and London, who designed, edited, compiled and produced this Souvenir Album for the Dublin Grand Opera Society.

THE MANAGEMENT OF THE THEATRE ROYAL, DUBLIN: On the formation of the Society the Committee were unable to secure a suitable rehearsal room. The management of the Theatre Royal came to the rescue by allowing us to use a room in that theatre at the cost of great inconvenience to themselves. This gesture made our first Season possible.

THE MANAGEMENT AND STAFF OF THE GAIETY THEATRE, DUBLIN: We have at all times received the most courteous treatment from the Management and Staff at the Gaiety, and since its inception the Society has received whole-hearted co-operation from the entire staff. The Managing Director (Mr. Louis Elliman) has at all times been most helpful, giving the Society the benefit of his wide experience and advice and to him we offer our sincere thanks. Finally we thank the Resident Manager (Mr. Hamlyn Benson) for his co-operation.

Perhaps the highest compliment we can pay the Staff of this truly grand theatre is that every member of the Dublin Grand Opera Society thinks of it as his or her second home and looks forward with pleasure to each succeeding Season there.

THE ADVERTISERS: We thank the advertisers for their generous support which largely helped to make the production of this Souvenir Album possible.



The late John C. Browner

LAST PERFORMANCE

Born in Dawson Street, Dublin, and educated in Rathmines, the late John C. Browner was a guest artist of the Dublin Grand Opera Society since its inception. An outstanding Bass, the first that he ever played and his greatest rôle was that of 'Mephistopheles' in Gounod's *Faust*, a character which he portrayed in a vivid manner and in which he was worth his weight in gold when he sang.

It is a sad coincidence that at the conclusion of the final performance of the 1944 Spring Season of the Dublin Grand Opera Society at the Opera House, Cork, the Chairman in his curtain speech singled out J. C. Browner for his magnificent performance in the part of 'Mephistopheles' that evening, which was destined to be his last.

His place in Grand Opera in Ireland will be extremely difficult to fill.

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